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of modern sculpture, he chooses M. Rodin, a number of whose works he discusses—in the main sympathetically. Against the great Frenchman's theories, however, he frequently raises vigorous protest. He shows in a rapid review how the history of art is the story of a series of progressive innovations in technique and in subject, as the masters have advanced in control over their material or in depicting new phases of character. He does not, however, forget to remind the young workman that "there were hundreds, nay thousands, of individuals and schools who endeavored to impress their innovations upon the body of art, of whom you have never heard and whose efforts have flowed by in the course of time like evanescent ripples in a rushing stream." Particularly does he emphasize the distinction between fashion and tradition. "You may endeavor to produce a fashion in art which may ultimately become a tradition; but you must not follow a fashion, though you may and ought to follow a tradition while you are learning." And in the view of the author the great tradition will ever remain the art of ancient Greece. There was discovered and established the type, "a certain right way to move, adapted to the organism of man and animal"—a type set up in the first place by Nature herself. He insists also in the face of modern opposition on the dominant place of harmony in art—"the satisfaction of man's sense of form." This principle he extends to the harmony between the vehicle and the group of ideas expressed through it. "Poetry and sculpture differ essentially; and what can best be done in one, cannot be done in the other." Hence to him Rodin's statue "*La vieille Heaulmière*" is "an artistic mistake."

These lectures have, however, a definite value, not only to the embryo sculptor, but to the general student of Hellenic art. In this country where the study must of necessity be largely based on lifeless plaster casts, there is especial need of emphasizing the essential difference between works in bronze and in marble. The first lecture with its examination of a large number of heads from this point of view will prove a distinct help in cultivating this appreciation. The reader will throughout meet with many acute and illuminating observations as to details of particular works of art.

The numerous plates are, in general, good reproductions and, with some exceptions, adequately illustrate the writer's points. While the great part of them are already familiar from various handbooks, most readers will make the acquaintance of a number of new and interesting works.

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The Manuscript Tradition of the Historia Augusta. By SUSAN H. BALLOU, Ph.D. Leipzig: Teubner, 1914. M. 3.60.

The *Historia Augusta* is a continuation of Suetonius' *Lives of the Caesars*, and gives the biographies of the emperors reigning from 117 to 284 A.D. It is said to be the work of six authors of the third and fourth centuries. Granting that the lives have little literary value, they are not without importance

historically. To determine the extent of this importance is a vexatious problem. The latest edition, that of Peter in the Teubner series, marks a number of passages as due to later editing, re-editing and so on. Until we can determine the extent of this with some certainty, it will be impossible to evaluate the lives properly. Wölflin has studied the language of the lives and Miss Ballou has herself, in another book, investigated the *clausulae* of some of them. We need more work of this kind as well as searching historical criticism before we can come to fairly definite conclusions. But a necessary first step is to get the best available text. Peter's edition does not meet our needs chiefly because he considered B (ambergensis) the best MS. Mommsen and Dessau have shown that B is a copy of P (alatinus). Miss Ballou has devoted many years to a study of all the available MSS and presents part of her results in the book under review. The book is preliminary to a new Teubner edition in the preparation of which she is collaborating with E. Hohl. Miss Ballou apparently is the first American woman to have the honor of taking part in the preparation of a Teubner text. Her book consists chiefly of a very careful study of P and its various correctors. Hohl has not made such a study, and Miss Ballou maintains that his failure to do this is responsible for his belief in the value of the other group of MSS. However this may be, Miss Ballou's general method must be approved on the ground that the value of the minor MSS can be judged in no other way. Her results are as follows: the work of P² is that of an emender and was done after B was copied from P. P³ is Petrarch (as was known), and his work is that of an emender. Paris. 5816 is a copy of P which Petrarch had made for himself (as de Nolhac showed). All readings in P not in Paris. 5816 must be posterior to P³. P⁴ is Coluccio Salutati, the well-known humanist of the fourteenth century (suggested by Dessau and confirmed in detail by Miss Ballou). Ricc. 551 she believes was copied by the famous humanist Poggio (so also Hohl) from P after P⁴ and before P⁵. P⁵ she identifies, probably correctly, as Manetti another important humanist. P⁶ she seeks to identify as still another famous fifteenth-century scholar, Bernardo Bembo. She makes the suggestion with some hesitation, but it would have been better to withhold it altogether, for it is certain from the facsimiles of P⁶ and Bembo's hand which she publishes that the two are not the same. The suggestion is unfortunate because it may throw suspicion on the rest of her work. P⁷ is an unidentified hand of little interest or importance.

As regards the other MSS Miss Ballou decides against Hohl (whose preliminary study has appeared in *Klio*) that one and all they are descended from P. She deals at length with Vat. 1899, which Hohl thinks of value, and concludes that it was copied from P after P⁶ had introduced his emendations. Her arguments however are not entirely convincing. This is not to say that the Vaticanus has any value. The situation is this: when Petrarch owned P, it is almost certain that no other MS was accessible to him and that his entries in P are his own conjectures. But in the fifteenth century, when copies multiplied and were studied by various scholars, the situation was different. The

reading of P⁶ may have come from the Vaticanus or similar MSS, and not vice versa. The same thing is still truer of P⁷.

As is to be expected of an English book printed in Germany, the misprints are very numerous. There are three large folding plates, giving an interesting series of reproductions from various MSS.

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- STAWELL, F. M. (MISS). *Xenophon's Cyropaedia*. Translation revised by MISS F. M. STAWELL. ("Everyman's Library.") New York: E. P. Dutton. 12mo, pp. 322. \$0.35 net.
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- WAY, A. S. *Sophocles in English Verse*. Part II. New York: Macmillan. 12mo, pp. 276. \$1.10 net.
- WECKLEIN, N. *Euripides*. Ausgewählte Tragödien, f. den Schulgebrauch erklärt v. N. Wecklein. (Griechische u. latein. Klassiker. Schulausg. m. Anmerkgn.) Vol. XII, Iphigenie in Aulis. Leipzig: B. G. Teubner, 1914. 8vo, pp. xvii+93. M. 1.80; bound, M. 2.25.
- WIESENTHAL, M. *Wörterbuch zu Xenophons Anabasis in etymologischer Ordnung*. Leipzig: B. G. Teubner, 1914. 8vo, pp. iv+80. M. 1.00.